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1906
Mar.31
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PICTURES & DRAWINGS

OF THE LATE

E. M. DENNY, ESQ.

On Saturday, March 31, 1906

ILLUSTRATED CATALOGUE, PRICE FIVE SHILLINGS

many ba..., such as the ...
last taken in hand by the ...
a spirited discussion ...
...ng waged. It was sta...
..., continued by Mr. Cecil To...
... takes an independently ...
...uch matters—and the l...
it is Mr. Anderson. M...
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SALE OF THE DENNY PICTU

Messrs. Christie, Manson, and Woods sold the collection of ancient and modern pictu colour drawings of the late Mr. E. M. Den Bryanston-square, London, and for many years in the old-established business of wholesale Ir factors. The 62 lots realized the extraordinar £28,906 10s., and although the collection has be entirely formed within the last 15 or 20 y prices have become the rule rathe profits over many of the pic ntial indeed.

the sale was Gainsborough's er of Peter Bathurst, of Clar ebruary 10, 1755, Thomas C nd who died at Bath in ich is of a stately, eld th, and shows the viscou ress, with white lace t sleeves, a black velvet hair, carrying the folds red curtain is seen on t It was acquired by with the companion collection) of Visc Pall-mall; the a portraits in Lord he fact that the eighth and last nth viscount, marnied her cou ed first Baro he Tracys). Th Mr. Gooden in y bidding was s the picture fell ch excited as m the collection

er painted it, and ha Beechey, Lawranson, Ow equally good judges cla it on excellent author sworth; and two ladies orded in Messrs. Grave ory of the Works of Sir Joshu of these, Anne, daughter of J iam Molesworth, of Wembur other was Frances Smyth, Molesworth, afterwards nt 1758; the latter lady s er marriage, and thi . Graves and Cr therefore, realized nd has e great a po

was acquired at the time by Mr. D s purchased by him some years afterw g him £800. An example of J. Stark er at Thorpe, with wherries, cart, and n. by 21½in., purchased for £200, now . Godden). In the same section th Hook, "Cornish Miners Leaving exhibited at the Royal Academy den and Fox); C. R. Leslie, po , in green coat and buff vest, se 9½in, engraved by G. H. P and Fox)—this was sold at C 4 guineas.

schools included:—Rosa B the Pyrenees, 26in. by 3)—at the H. W. F. Bol ,260 guineas; two exa e (a daughter and pu cattle approaching along road, 18½in. by 14in.—280 guineas (Lowe), and cattle in a meadow, 12½in. by 16in.—175 guineas (Tooth).

In addition to the more important pictures already mentioned, the Early English school was also represented by the following:—F. Cotes, portrait of a lady in white dress with blue scarf, playing a guitar, 30in. by 25in.—180 guineas (McLean); W. Hogarth, portrait of a young girl in brown dress with white lace trimming, a flower in hair, in an oval, 30in. by 24½in.—155 guineas (Gooden Fox); J. Hoppner, portrait of an elderly lady in white th pink sash, a black shawl round her shoulders, air, 30in. by 25in.—520 guineas (Agnew); and portrait of a lady in white dress with pink cloak embroidered with gold over her n. by 36in.—420 guineas (Vokins). of portraits by G. Hon

6,000 GUINEAS FOR BOROUGH.

BIG PRICES AT CHRISTIE'S.

...est crowd was drawn to Christie's yesterd... ...collect... of pictures formed by the la... ...nny ... the results did not fall s...

Vis...

...trait of Visc... ...s £6,300, Being ... Mr. Vokins.

...PECIAL WIRE.] ...ot since the ... ...urton sales h... ...e's excited sc... ...sterday of t... ...llection ...

The remaining portion of the Kent Estate of the ... Denny, Esq.

MARKBEECH,

Near EDENBRIDGE, KENT.

...istrict noted for its social and sporting at... ...om Cowden Station (L.B. & S.C.R.), whe... ...d in about an hour.

...RS. LANGRIDGE and FREEMA... ...AUCTION, at the Swan Hotel, Tunbr... ...ober 21st, 1910, at 4 o'clock, the exceedi... ...RESIDENTIAL PROPERTY of abou... ...H BUCKHURST, comprising a picture... residence, containing eight ... and dre... ...ing rooms, drawing r... fitted lou... ...ounds wit... ...ling... ...ge, co... ...co...

1906
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CATALOGUE OF

FINE

ANCIENT & MODERN PICTURES

AND

WATER-COLOUR DRAWINGS

OF

E. M. DENNY, ESQ.

DECEASED

Late of 11 Bryanston Square, W.

See also
1920 May 7.
1925 May 8.

WHICH

(*By Order of the Executors*)

Will be Sold by Auction by

MESSRS. CHRISTIE, MANSON & WOODS

AT THEIR GREAT ROOMS

8 KING STREET, ST. JAMES'S SQUARE

On SATURDAY, MARCH 31, 1906

AT ONE O'CLOCK PRECISELY

L.64220

May be viewed Three Days preceding, and Catalogues had, at Messrs. CHRISTIE, MANSON AND WOODS' Offices, 8 *King Street, St. James's Square, S.W.*

BACON-CURER'S FORTUNE.

Mr. CHARLES EDWARD DENNY, of Ballybrado, Cahir, Tipperary, head of the bacon-curing firm of Henry Denny and Sons, Limited, of Limerick, Waterford, and Cork, who died on August 29, aged 79, left personal estate in England of the value of £475,248, and in the Irish Free State of the value of £66,277. Duty has been paid in the Irish Free State amounting to £52,000 odd at the rate of 27 per cent. He left :—

£200 to Lewis J. Moore, if still in his service ; an annuity of £52 to Celia Barnes, if still in his service.

CONDITIONS OF SALE.

I. THE highest Bidder to be the Buyer; and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.

II. No person to advance less than 1*s.*; above Five Pounds, 5*s.*; and so on in proportion.

III. In the case of Lots upon which there is a reserve, the Auctioneer shall have the right to bid on behalf of the Seller.

IV. The Purchasers to give in their Names and Places of Abode, and to pay down 5*s.* in the Pound, or more, in part of payment, or the whole of the Purchase-Money *if required*; in default of which, the Lot or Lots so Purchased to be immediately put up again and re-sold.

V. The Lots to be taken away and paid for, whether genuine and authentic or not, with all faults and errors of description, at the Buyer's expense and risk, within Two DAYS from the Sale; Messrs. CHRISTIE, MANSON AND WOODS not being responsible for the correct description, genuineness, or authenticity of, or any fault or defect in, any Lot, and making no warranty whatever.

VI. To prevent inaccuracy in delivery, and inconvenience in the settlement of the Purchases, no Lot can on any account be removed during the time of Sale; and the remainder of the Purchase-Money must absolutely be paid on the delivery.

VII. Upon failure of complying with the above Conditions, the Money deposited in part of payment shall be forfeited; all Lots uncleared within the time aforesaid shall be resold by public or private Sale, and the deficiency (if any) attending such re-sale shall be made good by the defaulter at this Sale.

CATALOGUE.

On SATURDAY, MARCH 31, 1906,

AT ONE O'CLOCK PRECISELY.

WATER COLOUR DRAWINGS.

G. CATTERMOLE.

1 SINTRAM AND HIS COMPANIONS
16 *in.* by 23 *in.*
36 Permain

D. COX.

2 CARTHAGE: Æneas and Achates
30 *in.* by 46 *in.*
205 a
From the Collection of Sam Mendel, Esq.
From the Quilter Collection 1889, 165 p

SIR J. GILBERT, R.A., 1851.

3 THE DUKE OF GLOUCESTER AND THE MURDERERS
22½ *in.* by 18 *in.*
82 q 27.
From the Quilter Collection 1889, ~~160~~ 160 p

PICTURES.

MODERN ENGLISH SCHOOL.

J. B. BURGESS, R.A., 1888.

4 SPANISH CHARITY
17 Mitchell 16 *in.* by 14 *in.*

J. CONSTABLE, R.A.

5 SALISBURY BRIDGE [i.e. Harnham Bridge].
2700 21 *in.* by 29½ *in.*
Engraved by Norman Hirst in ~~1904~~, 1903.
Knoedler *See Illustration*
Bot. 2575 oder in 1904 for £1800

J. CONSTABLE, R.A.

6 STRAND-ON-THE-GREEN
460 f walls 11 *in.* by 15½ *in.*

A. C. GOW, R.A., 1891.

7 WAR PROSPECTS
On panel—17½ *in.* by 13½ *in.*
115 Mitchell *Exhibited at the Royal Academy*, 1891

J. W. GODWARD, 1888.

8 THE ENGAGEMENT-RING
105 mch 15½ *in.* by 17½ *in.*

F. D. HARDY, 1885.

9 A PRESENT FROM GRANNY
30 hey. *On panel*—16 *in.* by 13½ *in.*

J. C. HOOK, R.A., 1864.

10 CORNISH MINERS LEAVING WORK
370 26 *in.* by 37 *in.*
£67 *Exhibited at the Royal Academy*, 1864

WALTER HUNT, 1884.

11 WAITING TO BE CALLED FOR
47½ *in.* by 38 *in.*
60 Shep.

C. R. LESLIE, R.A.

12 PORTRAIT OF SIR WALTER SCOTT, in green coat and buff vest, seated
195 *On panel*—12½ *in.* by 9½ *in.*
£07. *Engraved by G. H. Phillips*
Christies march 1888, 54 p.

P. NASMYTH, 1821.

13 AN EXTENSIVE VIEW FROM MR. BLACKWELL'S, Harrow Weald Common, with figures and cattle
780 *On panel*—15½ *in.* by 22 *in.*
ag *From the Collection of Miss Elizabeth Hunt*, 1890 240 p

P. NASMYTH, 1827.

14 A LANDSCAPE, with a cottage among trees on the right; a peasant leading a horse along a road
800 *On panel*—16 *in.* by 22 *in.*
Barton *From the Collection of Miss Elizabeth Hunt*, 1890 260 p.
The two coll- W. Verney £800

F. SANDYS.

15 VALKYRIE
30 *in.* by 16 *in.*
190 *From the Collection of F. R. Leyland, Esq.*, 1892 74 p.
ag *Exhibited at the Guildhall*, 1897
Exhibited at St. Louis, 1904

J. STARK.

16 A VIEW ON THE RIVER AT THORPE, with wherries, cart, and figures
On panel—16 *in.* by 21½ *in.*

A. VICKERS.

17 PORTSMOUTH
On panel—19½ *in.* by 34 *in.*

MODERN FOREIGN SCHOOL.

R. AMBROS, 1887.

18 THE GUARD OF THE HAREM
On panel—19 *in.* by 12¼ *in.*

ROSA BONHEUR, 1870.

19 A GROUP OF TEN SHEEP IN THE PYRENEES
26 *in.* by 39 *in.*
From the Collection of H. W. F. Bolckow, Esq., 1891

M. DIETERLE.

20 CATTLE APPROACHING ALONG A WOODY ROAD
18½ *in.* by 14 *in.*

M^lle DIETERLE.

21 CATTLE IN A MEADOW
12½ *in.* by 16 *in.*

J. DISCART.

22 A COUNCIL, TANGIER
On panel—14 *in.* by 19½ *in.*

A. A. LESREL, 1890.

23 CONNOISSEURS

On panel—22½ *in.* by 18 *in.*

113 Howard

R. WEISSE, 1888.

24 EXAMINING THE SWORD

On panel—18 *in.* by 12½ *in.*

32 Billen

EARLY ENGLISH SCHOOL.

F. COTES, R.A.

25 PORTRAIT OF A LADY, in white dress with blue scarf, playing the guitar

180 Nicol

30 *in.* by 25 *in.*

N. DANCE, R.A.

26 HEAD OF DAVID GARRICK, with plum-coloured coat

8

Oval—16½ *in.* by 14 *in.*

T. GAINSBOROUGH, R.A.

E. J. Wythes sale, 1 March 1946 (3) Mr. Spielman.

27 PORTRAIT OF VISCOUNTESS TRACY. In blue dress, with white lace trimming at the neck and on the sleeves; a black velvet band round her neck; powdered hair; carrying the folds of her dress in her left hand; red curtain on the right

6000 (1000) Robins

50 *in.* by 39 *in.*

From the Collection of Lord Sudeley

See Illustration

Purchased in 1895 of S. T. Goodall for £1500

T. GAINSBOROUGH, R.A.

28 PORTRAIT OF MISS GODDARD, in white muslin dress, and blue hat with flowers. In an oval
30 *in.* by 25 *in.*

G. H. HARLOW.

29 PORTRAIT OF A LADY, in white dress, with black lace shawl over her left shoulder, resting her left arm upon a table
30 *in.* by 25 *in.*

W. HOGARTH.

30 PORTRAIT OF A YOUNG GIRL, in brown dress with white lace trimming, a flower in her hair. In an oval
30 *in.* by 24½ *in.*

J. HOPPNER, R.A.

31 PORTRAIT OF A LADY, in white dress with pink sash, a black shawl round her shoulders, powdered hair
30 *in.* by 25 *in.*

J. HOPPNER, R.A. (AFTER).

32 A LADY, in yellow dress, with large hat, and muff
29 *in.* by 24 *in.*

J. HOPPNER, R.A. (AFTER).

33 A LADY, in blue dress, with white fichu, and large hat
29 *in.* by 24½ *in.*

T. HUDSON.

34 PORTRAIT OF A LADY, in white dress with pink ribbons, a blue cloak embroidered with gold over her right shoulder
46 *in.* by 36 *in.*

A. KAUFFMAN, R.A.

35 A LADY, in brown dress, leaning her head upon her left hand, and in her right holding a pair of compasses
30 *in* by 25 *in.*

SIR G. KNELLER.

36 PORTRAIT OF LADY EDMONDES, in yellow dress with white sleeves, and red robe, seated, holding a spaniel on her knee
49 *in.* by 39 *in.*

SIR T. LAWRENCE, P.R.A. (AFTER).

37 PORTRAIT OF THOMAS MOORE, ESQ., Author of "Irish Melodies," &c: an enamel, by WILLIAM ESSEX
10½ *in.* by 8½ *in.*

SIR P. LELY.

38 PORTRAIT OF THE HON. MARY HOWARD, in yellow dress with grey scarf, pearl necklace and earrings, seated near a fountain; brown curtain on the left
50 *in.* by 40 *in.*

SIR P. LELY.

39 PORTRAIT OF LADY CASTLEMAINE, in blue dress with pink scarf, pearl necklace and earrings, helmet with blue and and white feathers; carrying a spear in her right hand
49 *in.* by 39 *in.*

J. LONSDALE.

40 QUEEN HENRIETTA MARIA, in white dress with pink ribands
36 *in.* by 27½ *in.*

BEN MARSHALL.

41 THE SPORTSMAN: a portrait of J. C. Shaddick, Esq., with his horse and two pointers; in a landscape, carrying his gun and a pheasant

110 York.

94 *in.* by 57 *in.*

Exhibited at the Royal Academy, 1801

Christy Feb. 28, 1891, 205/-

G. MORLAND.

42 SKATING

38 Freeman

Signed, and dated 1796

27½ *in.* by 36 *in.*

J. OPIE, R.A.

43 PORTRAIT OF LORD LIVERPOOL, in dark dress, with white stock; red curtain background

5 Cubitt

34½ *in.* by 28 *in.*

H. PUGH.

44 LONDON BRIDGE FROM THE "OLD SWAN"

55 York

39½ *in.* by 50 *in.*

H. PUGH.

45 LONDON BRIDGE FROM PEPPER ALLEY STAIRS

45 50

Signed, and dated 1766

39½ *in.* by 50 *in.*

SIR H. RAEBURN, R.A.

46 PORTRAIT OF A LADY, in grey dress, with white frill and cap, seated, leaning her left arm upon an open book

100 Robson.

30 *in.* by 25 *in.*

SIR J. REYNOLDS, P.R.A.

47 PORTRAIT OF MISS NELLY O'BRIEN, in white dress, with mauve ribands round her waist and sleeves, a pink scarf lying on her lap; pearl necklace, and string of pearls in her hair; foliage background

30 *in.* by 25 *in.*

From the Collection of the Rev. B. Gibbons, 1894

See Illustration

SIR ~~J. REYNOLDS, P~~.R.A.

48 PORTRAIT OF A LADY, in black silk cloak with white lining, and large black hat, resting her hands upon a table on which is a letter

38 *in.* by 27½ *in.*

SIR J. REYNOLDS, P.R.A.

49 PORTRAIT OF MISS FULLER, in blue dress, with purple and white cloak, pearl necklace and ornaments

30 *in.* by 25 *in.*

SIR J. REYNOLDS, P.R.A.

50 PORTRAIT OF A LADY, in yellow dress and black cloak, pearl earrings, and a string of pearls in her hair

30 *in.* by 25 *in.*

G. ROMNEY.

51 PORTRAIT OF MRS. OLIVER, in white dress and flowing head-dress, seated, holding her young child, who is asleep, on her lap

36 *in.* by 27 *in.*

See Illustration

G. ROMNEY.

52 PORTRAIT OF MRS. COLLINGWOOD, in purple dress with white muslin trimming, muslin head-dress; powdered hair

30 *in.* by 25 *in.*

~~G. ROMNEY.~~

53 LADY HAMILTON, in pink dress

50 *in.* by 40 *in.*

J. RUSSELL, R.A.

54 PORTRAIT OF MRS. SIDDONS, in white dress, with blue fichu and sash; her hair powdered, and tied with blue and white ribbons

29 *in.* by 22 *in.*

J. RUSSELL, R.A.

55 PORTRAIT OF A LADY, in white muslin dress and black cloak; powdered hair

30 *in.* by 25 *in.*

PICTURES BY OLD MASTERS.

NICOLAS ELIAS. Pickenoy

56 PORTRAIT OF A LADY. In black dress, with gold embroidered front; large white ruff; lace cap and cuffs; holding her gloves in her left hand

Inscribed "*Aetatis suae* 21, *an°* 1632"

On panel—47 *in.* by 35 *in.*

See Illustration

3100 e 57 907

These two portraits cost me very £1200

The two Raphael sold Christies 20/5/27 Lots 16-17.

NICOLAS ELIAS.

57 PORTRAIT OF A GENTLEMAN. In black dress, with white lace ruff and cuffs; resting his left hand upon his hip, and holding his hat in his right hand

Inscribed, "Aetatis suae 2—an° 1632"

On panel—48 *in.* by 33 *in.*

See Illustration

G. HONTHORST.

58 PORTRAIT OF THE PRINCESS MARY STUART, Princess of Orange. In yellow silk dress, with pink bow; pearl necklace. In an oval

Signed, and dated 1639

On panel—27 *in.* by 22 *in.*

From the Hamilton Palace Collection, 1882

From the Collection of H. B. Mildmay, Esq., 1893

From the Collection of J. Ruston, Esq., 1898

G. HONTHORST.

59 PORTRAIT OF WILLIAM THE SECOND OF NASSAU, when a boy. In pink and silver dress, with white lace collar. In an oval

Signed, and dated 1639

On panel—27 *in.* by 22 *in.*

From the Hamilton Palace Collection, 1882

From the Collection of H. B. Mildmay, Esq., 1893

From the Collection of J. Ruston, Esq., 1898

G. JAMESONE.

60 Portrait of Lady Dundas, in black dress, with white ruff; lace cap and cuffs; holding her kerchief and gloves in her hands. In an oval

39½ *in.* by 30½ *in.*

Sienna

BERNARDINO LUINI.

61 SAINT CATHERINE OF ALEXANDRIA. In red, blue, and green dress; holding a book; her right hand raised
300 *On panel*—24 *in.* by 13½ *in.*
Decoration for an altar-piece, executed by order of the
9 v 7 *Torriani di Mendrisio Family.*
From the Collection of Count Passalacqua, of Milan
Exhibited at the Italian Exhibition, New Gallery, 1893
From the Collection of J. Ruston, Esq., 1898 400

J. F. TISCHBEIN.

62 PORTRAIT OF FRAULEIN SCHMEIDE, in white dress with yellow sleeves, a crimson cloak thrown over her left shoulder. In an oval
120 *Signed, and dated* 1799
C. Jewell 25 *in.* by 20½ *in.*

£28,906. 10. 0.

FINIS

London: Printed by WILLIAM CLOWES AND SONS, Limited,
Great Windmill Street, W., and Duke Street, Stamford Street, S.E.

6,000 GUINEAS FOR A GAINSBOROUGH.

BIG PRICES AT CHRISTIE'S.

A vast crowd was drawn to Christie's yesterday by the fine collection of pictures formed by the late Mr. E. M. Denny, and the results did not fall short of expectations.

The beautiful portrait of Viscountess Tracy by Gainsborough, though the flesh tones have considerably suffered, realised the imposing figure of 6,000 guineas. Constable's "Salisbury Bridge," a very characteristic small canvas by the master, was bought by Mr. Knoedler for 2,700 guineas, and will presumably be shipped across the Atlantic. 3,100 guineas was the price paid by Messrs. Gooden and Fox for a magnificent pair of portraits by Nicolas Elias, better known as Nicolas Elias Pickenoy, a Dutch seventeenth century master, from whose brush thirteen examples are at the Ryks Museum in Amsterdam. Romney's portrait of Mrs. Oliver with her baby in her lap, the smaller of two versions painted by him of the same subject, made 1,250 guineas. The same picture was sold in 1897 for 720 guineas.

Two landscapes by Nasmyth showed considerable appreciation in value. The first, an extensive view from Mr. Blackwell's, Harrow Weald Common, rose from 290 guineas in 1890 to 780 guineas, and another landscape from 260 guineas in 1890 to 800 guineas yesterday. A pair of companion portraits by G. Honthorst, representing the Princess Mary Stuart of Orange and William the Second of Nassau, realised 950 guineas, as against 420 guineas in 93 and 525 guineas in 1898.

Prices ruled high throughout the day, and the 62 lots from the Denny collection aggregated as much as the imposing total of £28,906 10s. Besides the pictures already mentioned, the following are of importance:—

	Gs.
D. Cox, "Carthage: Æneas and Achates" (105gs. in 1889 and 450gs. in 1875)	210
Sir J. Gilbert, "The Duke of Gloucester and the Murderers" (400gs. in 1875 and 160gs. in 1889)	82
Constable, "Strand-on-the-Green"	460
A. C. Gow, "War Prospects"	115
J. C. Hook, "Cornish Miners Leaving Work"	370
F. Sandys, "Valkyrie"	190
J. Stark, "A View on the River at Thorpe"	400
Rosa Bonheur, "A Group of Sheep in the Pyrenees"	1,020
J. Hoppner, "Portrait of a Lady"	520
T. Hudson, "Portrait of a Lady"	420
Sir J. Reynolds, "Miss Nelly O'Brien" (670gs. in 1894 and 525gs. in 1876)	2,500
Sir J. Reynolds, "Portrait of a Lady"	1,520
Sir J. Reynolds, "Portrait of Miss Fuller"	220
Sir J. Reynolds, "Portrait of a Lady"	200
G. Romney, "Lady Hamilton in Pink Dress" (a picture which is apparently neither by Romney nor does it represent the fair Emma, and is more probably of French Provenance)	420
G. Jamesone, "Portrait of Lady Dundas"	380
Bern-Luini, "St. Catherine of Alexandria"	300

The second part of the sale was of quite subordinate interest, though a portrait by Reynolds, of Mary, Countess de la Warr, made 480 guineas, exactly the same price as was realised by this picture in 1901

The remaining portion of the Kent Estate of the late E. M. Denny, Esq.

MARKBEECH,

Near EDENBRIDGE, KENT.

In a district noted for its social and sporting attractions, one mile from Cowden Station (L.B. & S.C.R.), whence London is reached in about an hour.

MESSRS. LANGRIDGE and FREEMAN will SELL by AUCTION, at the Swan Hotel, Tunbridge Wells, on Friday, October 21st, 1910, at 4 o'clock, the exceedingly desirable FREEHOLD RESIDENTIAL PROPERTY of about 10½ acres, known as HIGH BUCKHURST, comprising a picturesque creeper-clad Country residence, containing eight bed and dressing rooms, bath room, dining room, drawing room, oak-fitted lounge, study, and offices; pleasure grounds with modern stabling, &c.; also attractive Cottage Residence, containing six bed rooms, dining room, study, &c. The land consists of two grass paddocks and ornamental woodland offering splendid sites for several additional Residences, and there is a small farmery. Possession 25th Dec. next.

Particulars, &c., of Messrs. Kekewich, Smith, and Kaye, Solicitors, 2, Suffolk-lane, E.C.; and of the Auctioneers, Tunbridge Wells, and 28, Queen-street, E.C.

SALE OF THE DENNY COLLECTION OF PICTURES.

Gainsborough's Portrait of Viscountess Tracy Fetches £6,300, Being Bought by Mr. Vokins.

[BY THE HERALD'S SPECIAL WIRE.]

LONDON, Sunday.—Not since the great Tweedmouth and Ashburton sales has a picture day at Christie's excited so much stir as the dispersal yesterday of the late Mr. E. M. Denny's collection of pictures.

That high prices would rule throughout the day was generally expected, yet the result achieved by Gainsborough's distinguished and noble portrait of Viscountess Tracy (from the collection of Lord Sudeley) was something of a startling surprise for many, for the picture has not only suffered in its flesh tones, but represents a middle-aged lady and not one of those eighteenth century beauties in the full bloom of youth which are so highly esteemed by the modern collector.

When the canvas was put up Mr. Vokins showed the most staying power and won it at £6,300.

This was the chief event of the day, though the pair of portraits by Nicolas Elias, which I have already described in my forecast, were watched with equal interest. The mystery attached to the works of an artist unknown even to many experts is explained by the fact that he is known, and to be found in Bryan's and other reference books, under the name of Pickenoy. Thirteen portraits by him are in the Rijks Museum at Amsterdam, but few, if any, are in British collections. Messrs. Gooden and Fox secured the pair for £3,255.

Extraordinary Fluctuations.

Extraordinary fluctuations occurred in the case of many pictures that had figured at previous sales. At the very beginning of the day Messrs. Agnew gave £215 5s. for a large water-color by David Cox, "Æneas and Achates," which at the Quilter sale in 1875, had realized £472 10s., and at the Mendel sale in 1879, £204 15s.

The next lot was a drawing of the Duke of Gloucester and the murderers, by Sir John Gilbert. This marked a drop from £420 in 1875 and £168 in 1889 to £86 2s., at which it was bought by Messrs. Gooden and Fox.

On the other hand, a view of Harrow Weald common, by P. Nasmyth, which in 1890 was adjudicated at £304 10s., was yesterday bought by Messrs. Agnew for £815. Another landscape by the same artist rose from £273 in 1890 to £840, the purchaser being Mr. Barton.

A very moderate and tame canvas by Rosa Bonheur, depicting a group of ten sheep in the Pyrenees, which was sold at Christie's fifteen years ago for £1,260, yesterday was secured by Mr. Tooth for £1,071.

Of the many Reynoldses that figured in the programme by far the best was the portrait of Miss Nelly O'Brien, though the picture is not anywhere near the quality of the one in the Wallace collection. Mr. Denny's version has passed through the Wynne Ellis sale in 1876, when it made 525 guineas, and through the Gibbons sale in 1894, 670 guineas. Yesterday it went to Messrs. Gooden and Fox for £2,625.

The next was an anonymous portrait by the same master, which at £1,596 was sold to Messrs. Agnew.

Romney's unfinished portrait group of Mrs. Oliver with a sleeping open-mouthed baby in her lap had been seen at Christie's in 1897, when it sold for 720 guineas. Messrs. Gooden and Fox held it yesterday for £1,312 10s.

Two beautiful portraits by Honthorst, signed and dated 1639, and representing Mary Stuart Princess of Orange and William II. at Nassau, found a purchaser in Messrs. Agnew for £997 10s. This compares with £420 at the Mildmay sale in 1893 and £525 at the Ruston sale in 1898.

Finally, among the pictures which give scope for comparison, was Bernardino Luini's panel of St. Catherine of Alexandria, a decoration for an altar-piece, executed by order of the Torriani di Mendrisio family, a sumptuous harmony of rich color. This picture at the dispersal of the Ruston collection realized £420, while yesterday Messrs. Gooden and Fox held it against Mr. Charles Dowdeswell for £315.

It is some time since as fine and fresh a Constable has appeared at auction as the small "Salisbury Bridge," a picture known to print collectors from Mrs. Norman Hirst's engraving. It was bought yesterday by Messrs. Knoedler for £2,835.

Other prices were:—

"Strand on the Green," Constable, Mr. Wallis, £483.

J. C. Hook's "Cornish Miners Leaving Work," Messrs. Gooden and Fox, £383 10s.

F. Sandy's "Valkyrie," Messrs. Agnew, £199 10s

Small landscape by J. Stark, Mr. Gooden, £420.

T. Hudson, a portrait, Mr. Vokins, £441.

Portrait of a lady, by Hoppner, Messrs. Agnew, £546.

A portrait of Miss Fuller, ascribed to Reynolds, probably painted by Cotes, Messrs. Agnew, £231.

A portrait of Lady Hamilton by Romney, Mr. Lowe, £399.

A portrait of Lady Dundas, by G. Jameson, Mr. Vokins, £399.

Altogether sixty-two pictures were sold that belonged to the late Mr. Denny, and they produced a grand total of £28,906 10s.

senger of the Gods," assigned in Babylonia to Pap-sukal.

The long-standing mystery as to how the Greeks and Romans managed their oars in ships with many banks, such as the triremes, has been at last taken in hand by the Hellenic Society, and a spirited discussion upon it is now being waged. It was started by Mr. Tarn, continued by Mr. Cecil Torr—who generally takes an independently critical view in such matters—and the last contributor to it is Mr. Anderson. Many different opinions have been advanced, but the words of Galen, in a well-known passage, that the oars, though falling into the water in a line, were not all of equal length, must mean that the upper banks had more oar inboard than the lower one; and hence these upper ones must have been manned, like a barge's sweeps, by two or more men seated at the same bench. As for the three orders of rowers (*i.e.*, the thalamites, zugites, and thranites), there seems little reason to doubt that these refer to the parts into which the ship was longitudinally divided, the thranites being furthest astern, and the thalamites in the bows. Only, as the beam of the ship must have been greatest amidships, it would follow from this that the zugites must have had more men to each oar than their luckier fellows, and of this there is no hint, so far as can be remembered, in the texts. We are therefore still at a dead lock with regard to the question.

The quarrel started by Prof. Seybold's attack upon our countryman Mr. Evetts still continues, the *Revue Critique* of March 19th again devoting a special supplement to it. Mgr. Graffin is the last comer into the fight, and a certain Abbé—or ex-Abbé—Chabot is denounced by him as the villain of the piece. Prof. Seybold also seems to have replied to the attacks upon him that he will answer them in a German publication, which, as his French critics justly remark, is pretty much the same thing to them as saying that he will not reply at all. The quarrel seems to be spreading, but we must refer those who are interested in it to our contemporary's pages.

THE DENNY AND OTHER SALES.

Messrs. Christie's sale on Saturday was one of unusual interest, although the late Mr. E. M. Denny's collection was not of the highest quality, and the total which the 62 lots realized—28,906*l.* 10*s.*—was not big, as totals go nowadays. The most important picture was Gainsborough's stately three-quarter-length portrait of Harriet, Viscountess Tracy (married in February, 1755, and died in August, 1795), in blue dress, with white lace trimming at the neck and on the sleeves; and this fetched 6,000 gs.—a considerable advance on the 1,500*l.* which Mr. Denny paid for it in 1895. The portrait has suffered from time, especially in the flesh tints; but it is still an imposing picture, and dates probably from about 1784. The companion portrait of her husband, Viscount Tracy, belongs to Lord Burton, and both remained in the possession of the collateral descendants of their subjects until some ten years ago.

The most important of the four portraits catalogued as by Reynolds was a genuine picture of Nelly O'Brien (who frequently sat to Reynolds), a half-figure in white dress, with mauve ribbons round her waist and sleeves, and this brought 2,500 gs. The provenance of this picture goes with certainty no further back than the sale of the collection of Mr. John Gibbons, of Hanover Terrace, Regent's Park, who died in 1851, and whose collection was apparently inherited by the Rev. B. Gibbons; there can, however, be little doubt that it is the same picture which was in the Charles Meigh sale of April 2nd, 1850, when it realized 49 gs. The second "Reynolds," a portrait of a lady in black silk cloak with white lining and large black hat, is a portrait of a Mrs. Molesworth. The present writer has little doubt that it is a very beautiful example of Sir William Beechey, painted under the distinct influence of Reynolds. It was at Messrs. Christie's on February 28th, 1891, when it realized 280 gs., and when its authenticity as a Reynolds was very much discussed, as it was last week, when it brought 1,520 gs. The third "Reynolds," a portrait of Miss Fuller, in blue dress with purple and white cloak, and pearl necklace, was engraved by R. B. Parker in 1876 as by Reynolds, but it is probably the work of Cotes; it realized 220 gs. The fourth Reynolds was a portrait of a lady in yellow dress and black cloak, and brought 200 gs. The Early English School also included: F. Cotes, Portrait of a Lady, in white dress with blue scarf, 180 gs. Hogarth, Portrait of a Young Girl, in brown dress with white lace trimming, 155 gs. Hoppner, Portrait of a Lady, in white dress with pink sash, 520 gs. T. Hudson, Portrait of a Lady, in white dress with pink ribbons and blue cloak, 420 gs. Lely, Hon. Mary Howard, in yellow dress with grey scarf, 130 gs. J. Lonsdale, Queen Henrietta Maria, in white dress with pink ribbons, 130 gs. Ben Marshall, The Sportsman, a portrait of J. C. Shaddick, with his horse and two pointers, in a landscape, carrying his gun and a pheasant, exhibited at the Royal Academy of 1801, 110 gs. (this fetched 205 gs. at Messrs. Christie's on February 28th, 1891). Sir H. Raeburn, Portrait of a Lady, in grey dress with white frill and cap, 100 gs. Romney, Mrs. Oliver, in white dress and flowing head-dress, seated, holding her young child in her lap, 1,250 gs. This realized 720 gs. on July 10th, 1897, and is one of two pictures which Romney painted of this lady. A so-called Romney portrait of Lady Hamilton, in pink dress, is not by Romney, nor does it represent Lady Hamilton, but it brought 380 gs. It fetched 90 gs, in 1891, when it appeared in the saleroom as by another artist, the attribution to Romney being an "afterthought."

Of the three water-colour drawings, D. Cox's Carthage: Æneas and Achates, brought 205 gs., and Sir J. Gilbert's Duke of Gloucester and the Murderers, 82 gs. The two realized 165 gs. and 160 gs. at the Quilter sale of 1889.

The Modern English School included: Constable, Salisbury Bridge, engraved by Norman Hirst in 1904, 2,700 gs. (this cost Mr. Denny 1,800*l.*); Strand-on-the-Green, 460 gs. A. C. Gow, War Prospects (Royal Academy, 1891), 115 gs. J. W. Godward, The Engagement Ring, 105 gs. J. C. Hook, Cornish Miners Leaving Work (R.A., 1864), 370 gs. C. R. Leslie, Sir Walter Scott, in green coat and buff vest, engraved by G. H. Phillips, 135 gs. P. Nasmyth, An Extensive View from Mr. Blackwell's Harrow Weald Common, with figures and cattle, 780 gs.; A Landscape, with a cottage among trees on the right, a peasant leading a horse along a road, 800 gs. (these were in Miss Elizabeth Hunt's sale in 1890, and then sold for 290 gs. and 260 gs. respectively; they were acquired by Mr. Denny for 800*l.*). F. Sandys, Valkyrie, 190 gs. (Leyland sale, 1892, 74 gs.). J. Stark, A View on the River at Thorpe, with wherries, cart, and figures, 400 gs.

Modern Foreign Schools: Rosa Bonheur, A Group of Ten Sheep in the Pyrenees, 1,020 gs. (H. W. F. Bolckow sale, 1891, 1,260 gs.). Madame Marie Dieterle (a daughter and pupil of Van Marcke), Cattle approaching along a Woody Road, 280 gs.; Cattle in a Meadow, 175 gs. A. A. Lesrel, Connoisseurs, 113 gs.

Probably the sensation of the sale was provided by the pair of splendid portraits by a Dutch artist almost unknown in this country, Nicholas Elias Pickenoy, a native of Amsterdam, where he was baptized on January 10th, 1588, and where he died between 1653 and 1656. He is well represented in the Rijks Museum by thirteen examples. The portraits in the Denny collection were both painted in 1632: one is of a lady in black dress, with gold-embroidered front, large white ruff, with lace cap and cuffs, and the other is the companion portrait of a gentleman in black dress with white lace ruff and cuffs; each is on panel. The pair cost about 1,200*l.*, and now brought 3,100 gs. G. Honthorst was represented by two works: Princess Mary Stuart, Princess of Orange, in yellow dress with pink bow, and William II. of Nassau, when a boy, in pink and silver dress, each on panel, and signed and dated 1639. They realized 950 gs., and had been in the following collections: Har-

SALE OF THE DENNY PICTURES.

Messrs. Christie, Manson, and Woods sold on Saturday the collection of ancient and modern pictures and water-colour drawings of the late Mr. E. M. Denny, of 11, Bryanston-square, London, and for many years a partner in the old-established business of wholesale Irish bacon factors. The 62 lots realized the extraordinary total of £28,906 10s., and although the collection has been almost entirely formed within the last 15 or 20 years, since "fancy" prices have become the rule rather than the exception, the profits over many of the pictures have been very substantial indeed.

The picture of the sale was Gainsborough's portrait of Harriet, daughter of Peter Bathurst, of Clarendon-park, who married, February 10, 1755, Thomas Charles, sixth Viscount Tracy, and who died at Bath in August, 1795. This portrait, which is of a stately, elderly lady, is a three-quarter length, and shows the viscountess standing, in blue low-cut dress, with white lace trimming at the neck and on the sleeves, a black velvet band round her neck, powdered hair, carrying the folds of her dress in her left hand, a red curtain is seen on the right, canvas 50in. by 39in. It was acquired by private treaty from Lord Sudeley with the companion portrait (now in Lord Burton's fine collection) of Viscount Tracy, by Mr. S. Gooden, of Pall-mall; the appearance of these two Gainsborough portraits in Lord Sudeley's collection is explained by the fact that the only surviving child and heiress of the eighth and last Viscount Tracy (who, as well as the seventh viscount, was the half-brother of the sixth viscount) married her cousin, Charles Hanbury, who in 1838 was created first Baron Sudeley of Toddington (the residence of the Tracys). This portrait of Viscountess Tracy was sold by Mr. Gooden in 1895 for £1,500 to Mr. Denny; on Saturday bidding was started at 1,000 guineas, and at 6,000 guineas the picture fell to Mr. Vokins.

The pictures which excited as much interest as the Gainsborough whilst the collection was on view were a pair of masterpieces by an artist hitherto new to the English sale-room, a Dutchman generally called Nicolaes Elias, but whose full name was Nicolaes Elias Pickenoy, a native of Amsterdam, where he was baptized on January 10, 1588, and where he died between 1653 and 1656. The Rijks Museum at Amsterdam contains 13 examples of his work, several of which place him almost on a level with Frans Hals. One of these was in the Llewyn sale of 1885 and sold for 690 florins; there were four examples of this master in the famous sale at the Chateau de Heeswijk, Bois-le-Duc, in 1900, and these are the only instances which we have been able to find of public sales, although many have doubtless appeared in the auction-room under some other name. The two beautiful portraits (for which Mr. Denny is known to have paid considerably less than they have now realized) sold on Saturday are dated 1632, the one represents a gentleman in black dress, with white lace ruff and cuffs, resting his left hand upon his hip, and holding his hat in his right hand; the companion portrait of a lady in black dress, with gold embroidered front, large white ruff, lace cap and cuffs, holding her gloves in her left hand, is inscribed "Aetatis suae 21, ano. 1632," and both are on panel 47in. by 35in.; the two were sold together; bidding began at 500 guineas, and at 3,100 guineas Messrs. Gooden and Fox were declared the purchasers.

Four pictures were catalogued as by Sir Joshua Reynolds, and the first of these was a portrait—one of many—of the famous Nelly O'Brien, a frail beauty, who had the distinction of being the *chère amie* of Lord Bolingbroke and many others of the nobility of the time, and who died in Park-street, Grosvenor-square, in 1768; she frequently sat to Reynolds from 1760 to the year before her death. One of the numerous Reynolds portraits of her is now in the Wallace Collection, another (apparently the one engraved by James Watson and others) was at the Old Masters in 1886. The Denny example is on a canvas 30in. by 25in., and shows her to the waist in low white dress, with mauve ribbons round her waist and sleeves, a pink scarf lying on her lap, pearl necklace and string of pearls in her hair, foliage background; this portrait was in the collection of the Rev. Gibbons, at the dispersal of which, in 1894, it realized 700 guineas; since then it has changed hands once or twice, and was purchased by Mr. Denny in 1898 for 2,400; on Saturday it was bought by Messrs. Gooden and Fox, against Messrs. Agnew, for 2,500 guineas. The second Reynolds, catalogued as a "portrait of a lady, in black silk cloak with white lining, and large black hat, resting her hands upon a table on which is a letter," on canvas 38in. by 27½in., has appeared twice in the saleroom within 15 years, and on each occasion its attribution to Reynolds has been fiercely contested. It is a picture of singular beauty, whoever painted it, and has been claimed, *inter alia*, for Beechey, Lawranson, Owen, and Peters, whilst other and equally good judges claim it to be by Reynolds. We have it on excellent authority that it represents a Mrs. Molesworth; and two ladies of this name, sisters, are recorded in Messrs. Graves and Cronin's "History of the Works of Sir Joshua Reynolds, P.R.A."; one of these, Anne, daughter of James Smyth and wife of William Molesworth, of Wembury, is now at Pencarrow; the other was Frances Smyth, who married, in 1755, John Molesworth, afterwards ~~7, eighth~~ baronet, and who died about 1758; the latter lady sat to Reynolds in 1755 soon after her marriage, and this portrait has not been traced by Messrs. Graves and Cronin. The portrait sold on Saturday may, therefore, be the missing one of Mrs. Molesworth; it realized 280 guineas at Christie's on February 28, 1891, and has now become the property of Messrs. Agnew at the greatly advanced figure of 1,520 guineas.

The third Reynolds, a portrait of Miss Fuller in blue dress, with purple and white cloak, pearl necklace and ornaments, 30in. by 25in., is identical with the picture engraved by R. B. Parkes in 1876 (it was then the property of Mr. G. A. Fuller), and was now purchased at 220 guineas by Messrs. Agnew. Another Reynolds portrait, a lady in yellow dress and black cloak, pearl earrings, and a string of pearls in her hair, 30in. by 25in., realized 200 guineas (Tooth).

Mr. Denny possessed three important examples of Romney's work. The companion pair of portraits of Mr. and Mrs. Carus Wilson were bequeathed to Mr. Denny's son-in-law, a member of the Carus Wilson family, and were not included in the sale on Saturday. The third, a portrait of Mrs. Oliver (*née* Shakespeare), in white dress and flowing head dress, seated, holding her young child, who is asleep on her lap, canvas, 36in. by 27in., was sold at Christie's on July 10, 1897, as a "portrait of a lady," "the property of a gentleman in Cheshire," when it realized 720 guineas. It is one of two portraits which Romney painted of this beautiful woman between 1787-1791, the figure of the child was added to the picture three months after its birth. On Saturday the picture fell to Messrs. Gooden and Fox at 1,250 guineas; the other and more important version of this work realized 3,100 guineas at Sir Julian Goldsmid's sale in June, 1896, and now belongs to Mr. W. H. Lever. A portrait of "Lady Hamilton in pink dress," 50in. by 40in., ascribed to Romney, but obviously not by him nor of Lady Hamilton, was sold at Christie's as by a totally different artist in 1891 for 90 guineas; it now realized 380 guineas (Lowe).

Among the pictures by artists of the modern English school were two by John Constable—a view of Salisbury Cathedral and the Bridge, 21in. by 29½in., engraved by Norman Hirst in 1903, and purchased by Mr. Denny from Mr. Gooden in 1904 for £1,800; it now sold for 2,700 guineas (Knoedler and Co.); and Strand-on-the-Green, 11in. by 15½in.—460 guineas (Wallis). Two were by P. Nasmyth, one was an extensive view from Mr. Blackwell's, Harrow Weald-common, with figures and cattle, 1821, on panel, 15½in. by 22½in.—780 guineas (Agnew); and the other a landscape with a cottage among the trees on the right, a peasant leading a horse along a road, 1827, on panel, 16in. by 22in.—880 guineas (Barton)—these two pictures were in Miss Elizabeth Hunt's sale in 1890, and then realized 290 guineas and 260 guineas respectively, only one was acquired at the time by Mr. Denny, the other was purchased by him some years afterwards, the two costing him £800. An example of J. Stark, a view on the river at Thorpe, with wherries, cart, and figures, on panel, 16in. by 21½in., purchased for £200, now realized 400 guineas (E. Godden). In the same section there were also:—J. C. Hook, "Cornish Miners Leaving Work," 26in. by 37in., exhibited at the Royal Academy, 1864—370 guineas (Gooden and Fox); C. R. Leslie, portrait of Sir Walter Scott, in green coat and buff vest, seated, on panel, 12½in. by 9½in, engraved by G. H. Phillips—135 guineas (Gooden and Fox)—this was sold at Christie's in March, 1888, for 54 guineas.

The modern foreign schools included:—Rosa Bonheur, a group of ten sheep in the Pyrenees, 26in. by 39in., 1870—1,020 guineas (Tooth)—at the H. W. F. Bolckow sale of 1891 this realized 1,260 guineas; two examples by Madame Marie Dieterle (a daughter and pupil of her father, Van Marcke), cattle approaching along a woody road, 18½in. by 14in.—280 guineas (Lowe), and cattle in a meadow, 12½in. by 16in.—175 guineas (Tooth).

In addition to the more important pictures already mentioned, the Early English school was also represented by the following:—F. Cotes, portrait of a lady in white dress with blue scarf, playing a guitar, 30in. by 25in.—180 guineas (McLean); W. Hogarth, portrait of a young girl in brown dress with white lace trimming, a flower in her hair, in an oval, 30in. by 24½in.—155 guineas (Gooden and Fox); J. Hoppner, portrait of an elderly lady in white dress with pink sash, a black shawl round her shoulders, powdered hair, 30in. by 25in.—520 guineas (Agnew); and T. Hudson, portrait of a lady in white dress with pink ribands, a blue cloak embroidered with gold over her right shoulder, 46in. by 36in.—420 guineas (Vokins). There were also a pair of portraits by G. Honthorst, the Princess Mary Stuart of Orange, in yellow silk dress with pink bow, pearl necklace, and William II. of Nassau when a boy, in pink and silver dress with white lace collar, each on panel 27in. by 22in., and signed and dated 1639, the pair—950 guineas (Agnew)—these two pictures were in the following sales:—Hamilton Palace, 1882,

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The miscellaneous properties, which comprised lots 63 to 138, realized a total of £3,606 13s. 6d., and included three drawings by J. Downman, portraits of Mary Isabella Duchess of Rutland, in white dress, her hair bound with a scarf, 8in. by 6¾in., 1780—155 guineas; Lady E. Compton, afterwards Countess of Burlington, in white dress with large cap, 8in. by 6¾in., 1780—160 guineas; and Admiral Philip Affleck, of Dalham, Suffolk, in blue uniform, 8in. by 6½in., 1789—100 guineas—these three were purchased by Messrs. Agnew; and the following pictures:—Sir H. Raeburn, portrait of Ralph Anthony Ironside, of Tormock-side, near Glasgow, in grey coat with white stock, 30in. by 24in.—95 guineas (Wallis); two by Sir J. Reynolds, portrait of Mary Countess De La Warr, in pink robe edged with fur, 35½in. by 27½in., painted 1768-9—480 guineas (Sulley)—it realized this same price at the Alfred Buckley sale in 1901; P. Nasmyth, a woody landscape, with cottage and figures, 24in. by 29in.—145 guineas (Lowe); G. Romney, Lady Hamilton as a Vestal, in white robe and headdress, 19½in. by 23½in.—170 guineas (Tracy); Sir A. More, portrait of Sir Thomas Gresham, in dark dress trimmed with fur, dark cap and jewels, holding his glove in his right hand, on panel, 46½in. by 33in.—150 guineas (Gooden and Fox); and A. Canaletto, a pair of views on the Grand Canal, Venice, with gondolas and figures, 23in. by 36½in.—340 guineas (Gooden and Fox).

The day's total for 135 lots (three having been withdrawn) was £32,513 3s. 6d.

A PORTRAIT OF A LADY.

A problem that is exercising connoisseurs and critics just now (says a London paper) is the authorship of the singularly fine portrait of a lady in a black dress and large black hat in the exhibition of Old Masters organised by Messrs Agnew for the benefit of the Artists' General Benevolent Institution. The portrait is about 130 or 140 years old, beautifully painted, and in the most perfect condition. It is obviously English, and yet no one can do more than guess at the identity of the admirable artist by whom it was produced. The portrait has been seen by most of the best judges in London, but the problem remains unsolved, although some attribute it to Cotes, and others to Penny. Francis Cotes was an artist whose reputation was built up on his crayon or pastel portraits, and by a pastel portrait he is represented in the Diploma Gallery at Burlington House. But he was a good painter besides, and Hogarth thought him the equal of Sir Joshua himself. Poor Cotes never arrived at his fullest development, for he died in his early prime, and his death made the first vacancy in the ranks of the original body of Royal Academicians. It is possible that the portrait at Agnew's is by him, but there seems more ground for its attribution to Penny.

And who, it may be asked, was Penny? It is a question that a great many artists will be unable to answer, for Penny's name is but little known, and his pictures are rarely seen. Yet Penny was a painter of no common order, and when his pictures have too rarely made their appearance in London galleries they have never failed to find admirers among the best-informed critics. Penny was a Cheshire man, and the pupil of Hudson, who was the master of Reynolds. He was a Royal Academician, and was chosen as professor of painting at the Royal Academy, the post that is now filled by Sir Hubert von Herkomer. Penny delivered a series of lectures on painting at the Royal Academy that were thought a great deal of at the time; but after he married a lady of large property his artistic force seems to have spent itself, and he lived in retirement until his death.

Portrait of a Lady, by Nicholaes Elias Pickenoy.

1719–1792.

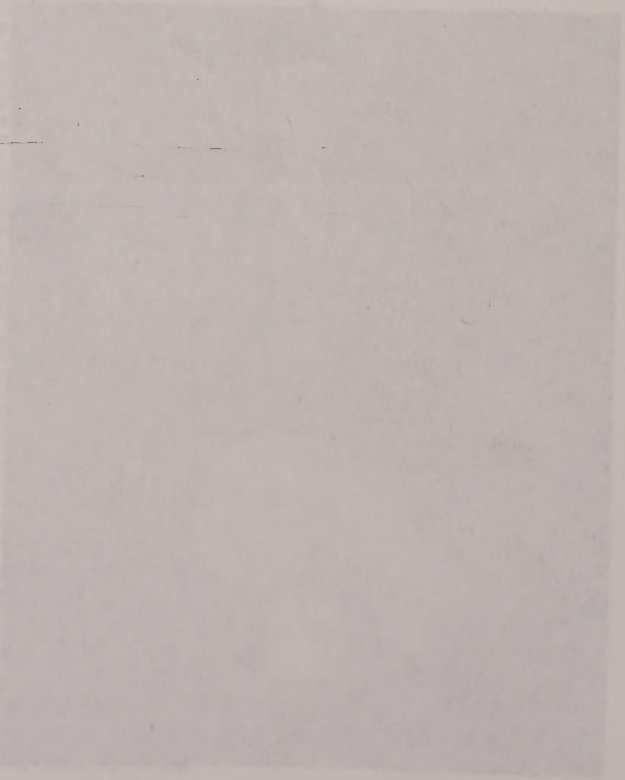
Thomas 6th Viscount Bernard

m. 10 Feb 1755, Harriet Dau

o Peter Bathurst of Clarendon

Park. Died at Bath in August

1795



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